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THE HOUSE

THE FRENCH HISTORIC STYLES.

IV.—LOUIS XVI. THE TRIANONS.



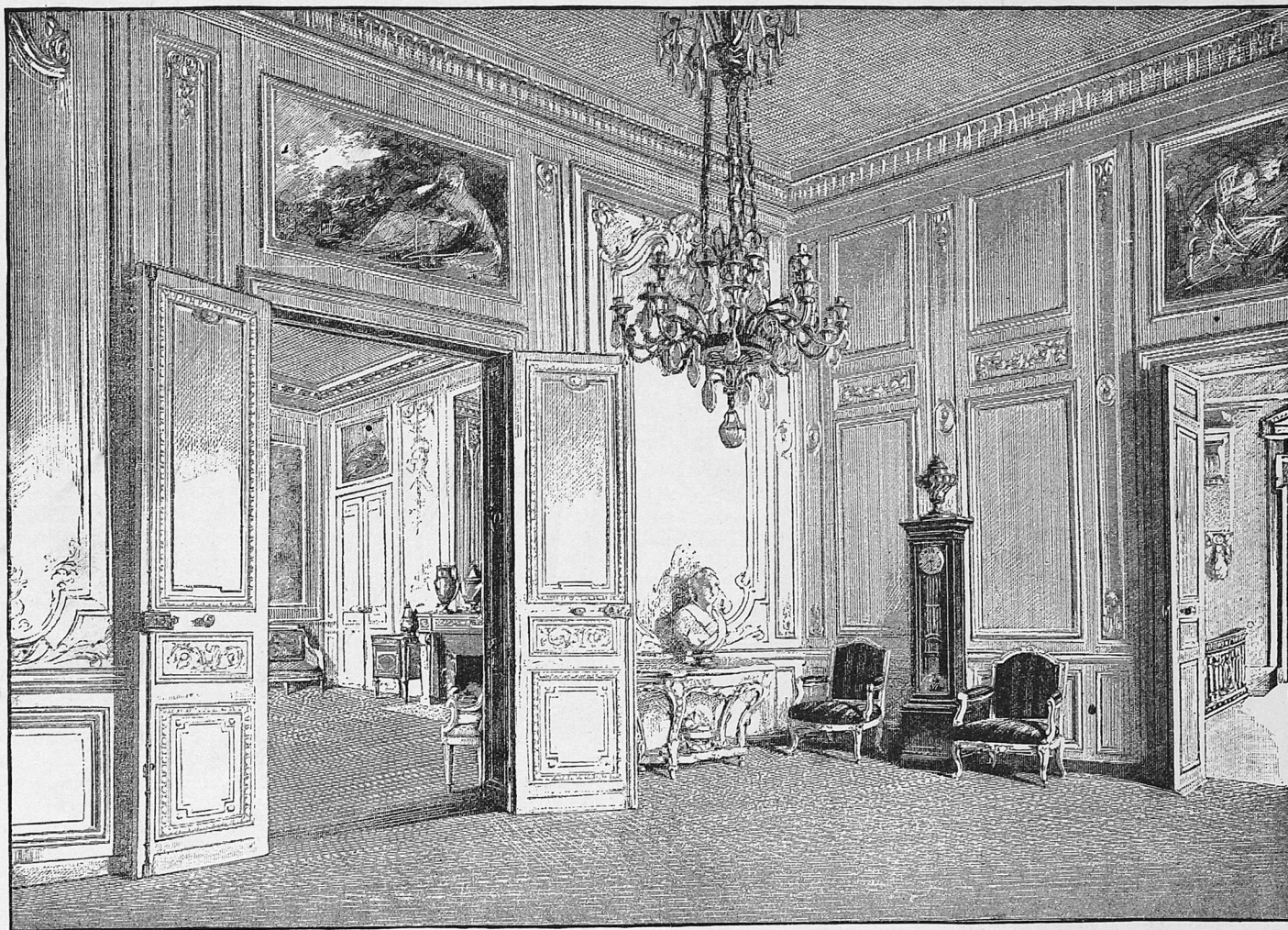
HE custom to decry the whole eighteenth century as a period of license without redeeming features, is still so common that many are not prepared to believe the possibility of good work during that epoch. Yet it was the age of Chardin and of Greuze as well as of Fragonard and Boucher, and in its later

half arose the most beautiful style of interior decoration known to modern times. Its license, indeed, was but concomitant with a serious tendency toward freedom, in art as in other matters. Even the rococo was, for a long time, but the result of a legitimate reaction against the formalism of Louis XIV., which, stripped of the magnificence of the early years of that monarch by the impoverished condition of the country, must have seemed extremely

fluences which had a part in the creation of the Louis Seize style. The two principal were that national feeling for the agreeable which we have referred to in previous articles and the newly revived interest in classic art and manners. It was the latter that determined the return to simple lines, broad spaces and studied proportions. It was the former which, with some remnant of Gothic wildness, induced the recomposition in new forms of classic materials and the retention of much of the rococo in the decoration of panels and ceilings, and in the furniture. The result was a style of interior decoration evidently suited to modern needs, to small rooms, simple manners and fortunes less than princely. It is not that the style may not be rendered very costly, but it can only be in the way of increased elegance and more artistic workmanship. It does not call for nor sanction overloaded ornament nor abuse of costly material. Let the reader compare the examples already given of the Louis Quatorze style with the sectional views, in this article, after Meissonier, and these again with the Trianon pictures, and he will at once perceive the gain in freedom, in grace and simplicity. In Meissonier's design the tormented cornice line of the antechamber and salon will strike the observer. The wall panels end

Double, were carved with arabesques. An excellent example of a painted panel is that by Von Spaendonck from La Dathe's boudoir (see *The Art Amateur* for December, 1888), and it will be found interesting to compare it with the more rococoish design after Ranson. The latter is, in itself, the more attractive, but it is easy to see that a room completely decorated in this manner could not be so restful nor so elegant as Von Spaendonck's. Mr. Havard copies from the Comtesse de Bradi the following description of still another boudoir of the period, from which an idea may be gained of the sort of color effect generally aimed at: "It was entirely in mirrors, on which were painted bunches of lilacs and of roses. A silk plush, expressly manufactured at Lyons, and imitating a green turf dotted with flowers, covered the large divans and served for carpet. Blue and white gauze, irregularly draped, formed a semi-transparent ceiling and admitted a light like that of the moon when veiled by mists."

The idea which M. Double had of buying up old wood-work, iron-work, tapestries, furniture, wherever he could lay his hand on them, in order to reconstitute an eighteenth-century house, although his work was broken up again and resold, after his death, has enabled us to



ANTECHAMBER OF MARIE ANTOINETTE, IN THE LITTLE TRIANON PALACE.

harsh and bare. The tastes of the Regent and of Louis XV. were a decided improvement upon those of the declining years of Louis XIV. But toward the close of the long reign of Louis XV. the rococo style had become dull and heavy as well as extravagant, and another reaction had set in against it, happily, this time, in the direction of simplicity and elegance. We cannot, in these articles, attempt to trace all the extraneous in-

fluences at various heights and in various profiles. Mouldings are still too many and too much crowded. There is no rest for the eye, scarce a horizontal line to be found at or above its level. The Pompadour boudoir is much better, and, if it were not for its alcove and its large mirror, would be quite a good model to copy in its Quakerish color scheme of grays relieved with gold. The panels in this boudoir, which were restored by the late M.

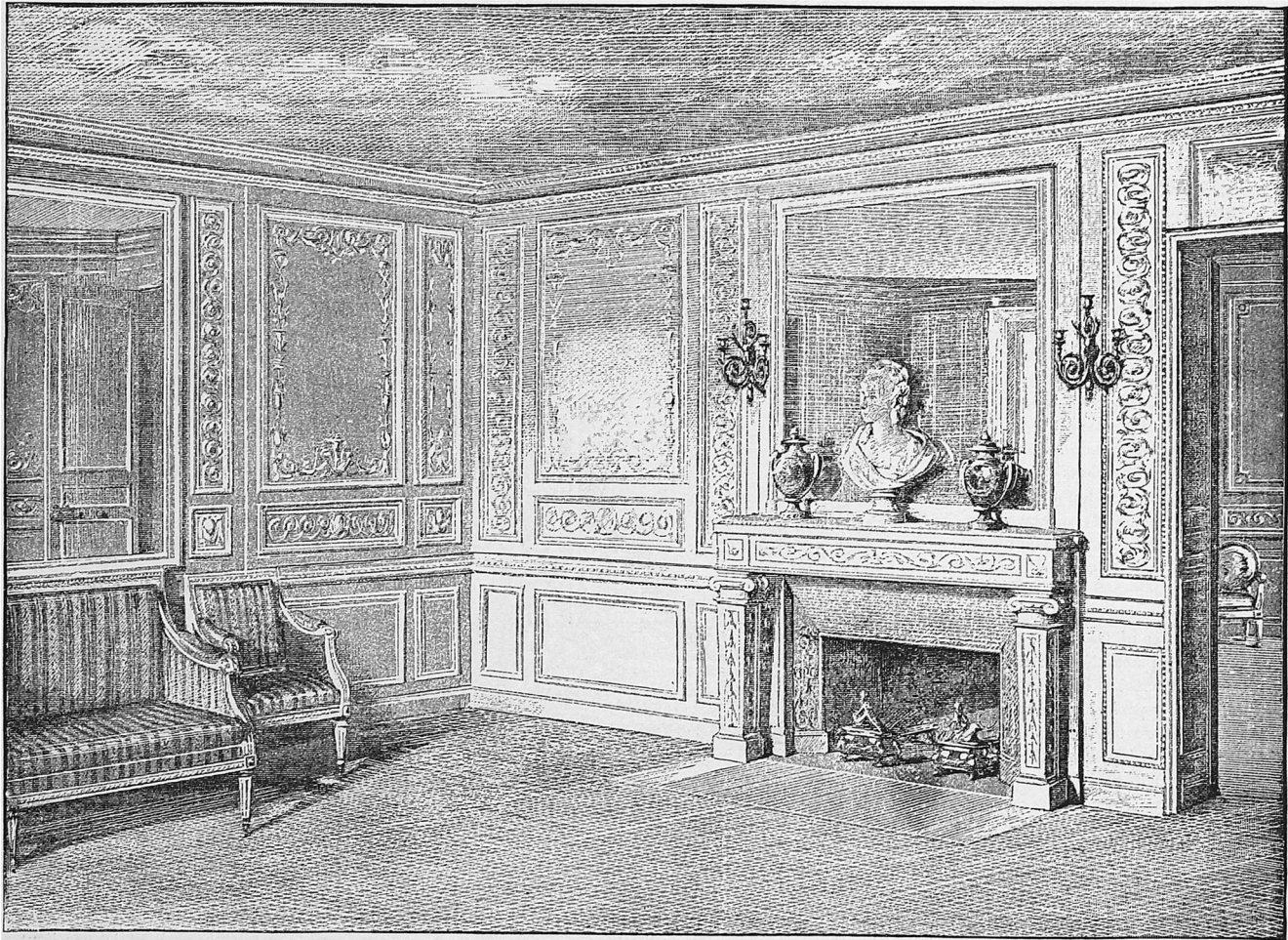
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beneath it. Still, it gives a very good impression of an "ornate" room, in the style.

Far more agreeable is the boudoir of Marie Antoinette at Trianon, with its light ceiling painted like a summer sky, its simple but beautifully wrought mouldings, its rectangular panels relieved by delicately moulded arabesques and its simple mantel garniture of a marble bust,

de Pompadour; but this king, having first caused a sort of al fresco dining-room of columns and vines, and a pavilion of octagonal form to be put up in the gardens, next found the whole affair too large, and ordered the building of the Little Trianon, which his unlucky successor presented to Marie Antoinette. She hung the crane in the chimney of this charming resort, June 6th, 1774.

descend. Of the table itself, the centre could be made to descend to the kitchen, to return charged with a fresh course. A large rose in hammered metal, in the meanwhile, spread its leaves to fill the void. When the repast was over, table and dumb-waiters descended together, and the hard-wood floor closed up so exactly that it would be difficult to trace the line of junction. The



BOUDOIR OF MARIE ANTOINETTE IN THE LITTLE TRIANON PALACE.

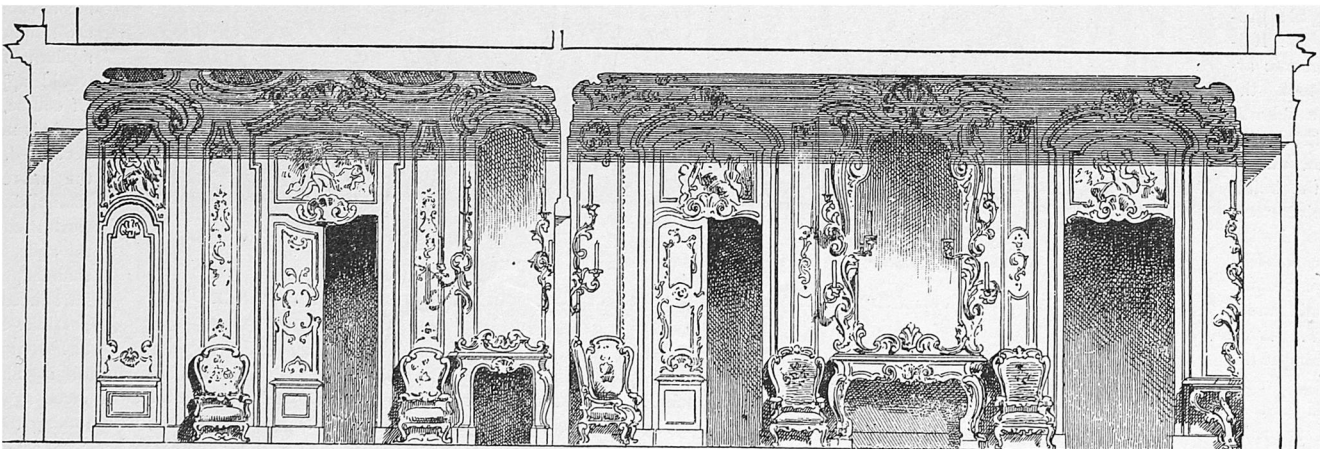
two Sèvres vases and two branches for candles in gilt bronze.

The Trianons take their name from a village which formerly occupied their site. It was the Little Trianon that was particularly affected by Marie Antoinette, and of which she made what still remains the choicest model of modern domestic architecture. The older and larger Trianon was built under Louis XIV., by Mansard. It is but one story high, surmounted by a balustrade, which originally bore some groups of cupids with trophies of the chase; but it is an imposing building, with a grand court, at the end of which is a long colonnade, connecting the two principal wings, all ornamented with Ionic pillars. It was inhabited principally by Louis XV. and Madame

The Little Trianon is rather a handsome country house than a palace. It has a basement, a first story and an attic story. A grand stone staircase, of which the top step and balustrade are visible from the antechamber, leads up from the basement. Its walls are ornamented with sculptured festoons of oak leaves, and the balustrade is of gilt bronze in designs of lyres and quivers, horns of plenty and the interlaced letters M. A. The antechamber has a Greek portal, and within is panelled in a severe but elegant style, with a cornice of palmettes and painted rectangular panels over the doors. The dining-room opens immediately from it. The floor still shows where it was made to open to allow the supper table with its four dumb-waiters to ascend and

ornaments on the panels, trophies of quivers and crowns of roses in relief, were placed there by order of Marie Antoinette. The little salon which follows has on its panels all the accessories of the vintage and of comedy, baskets of fruits, festoons of vines, masks, tambourines and castanets. The grand salon is furnished in crimson silk and gold. Groups of cupids are disposed at the four corners of the ceiling. The panels here are ornamented with lilies in the lower part, with the attributes of the arts and of literature in the upper, with garlands of laurels and roses in full bloom.

The bedchamber had its panels sparingly painted with poppies mingled with other field flowers. Its hangings were of muslin embroidered in very brilliant tones.



SECTIONAL VIEW OF CONNECTING APARTMENTS OF THE LOUIS XVI. PERIOD. FROM A DESIGN BY MEISSONIER.

The bed was draped with fine silk lace, the curtains held back by scarfs fringed with pearls. The furniture was mainly in blue, and was stuffed with eider-down. All this luxury, it will be perceived, was modest—in appearance—and, we may add, was marked by extreme good taste.

An English garden, on the right-hand side of the palace, was the special creation of Marie Antoinette. With the aid of the architect Migil, the painter Hubert Robert, the sculptor Deschamps and the gardener Antoine Richard, she there gave full play to her individual tastes. She had a belvedere surrounded by flowering shrubs; a pavilion in which she breakfasted; a lake in which was an isle, in which was a temple, in which was a statue of Love, by Bouchardon, whittling down Hercules' club into a bow. Beyond was the village, whose thatched huts were hidden under vines and surrounded by kitchen gardens. There were real cows, real washerwomen beetling their linen in the lake, a real mill grinding real corn—in short, all the poetry of that other would-be rural queen, Carmen Sylva, wrought out in actual life. The Prince de Ligne compliments the Queen on her rock and her waterfall, her grotto, "well-placed and very natural." The mountains "are not sugar-loafs nor ridiculous amphitheatres," says he. Arthur Young thinks otherwise, and admires but the trees and the exotic shrubs. Another visitor describes Marie Antoinette, in her dairy, in a simple robe of linen with fichu and cap of lace. Dancing parties were had in a big tent in the French garden or in the barn of the village. The theatre was built on one side of this French garden, its front ornamented with two Ionian pillars and the inevitable cupid. The inside was in white and gold, the seats and the boxes in blue. The ceiling had all the divinities of Olympus, painted by Lagrénée. The Queen herself took the rôle of Jenny in Sédaine's "Le Roi et le Fermier" on the occasion of the opening performance, and that of Rosini in the "Barbier de Seville" in the last that was given there, three days after the arrest of the Cardinal de Rohan for his share in the affair of the necklace.

The last event of historical importance which has occurred at the Trianons was the trial of Marshal Bazaine, in October, 1873. At the present time both the Trianons, as well as Versailles, are museums; but it appears, very badly kept.

In concluding this series of articles we may say that the style of Louis XVI. may be said to show the culmination of French taste in interior decoration. Starting with the Gothic, which, in France, was thoroughly national, and expressed in the highest degree the national predilection for logical construction and intelligent disposition of ornament, the Italian Renaissance at first affected the main features of their architecture but little. But in course of time the grotesqueries of the Gothic sculptors were supplanted by the more graceful if less intelligible grotesques of the Italians, semi-classic arabesques took the place of the old tracery, and, little by little, the decorations first, then the buildings themselves, were adapted to Italian ideas of the Classic. This change became complete only under Louis XIV. Even then something of the old love for the reasonable and the comprehensible remained, and led to the dismissal of the Italian architects brought at tremendous cost to design the king's new palaces. At the time of the revolt from the Rococo, public sentiment was directed to Greek rather than Ro-

man models, and the discoveries at Pompeii, though showing but a modified Greek influence, had an admirable effect on French taste. Hence we have in the Louis XVI. style a national regard for every-day uses, an elegance and even richness of decoration borrowed in part

hardly say that it is quite out of place; for, as we have often pointed out in these columns, nothing can be more vulgar than to imitate something fine, on a cheap scale.

THE ROCOCO IN GERMANY.

IN speaking of the French historic styles of interior decoration, we have given a few examples of the rococo, the most sober and moderate that we could find. It is hardly necessary to say, however, that neither sobriety nor moderation is an essential mark of the style. Exuberance of form and a riotous excess of color and gilding are much commoner. Although such qualities may be pardoned and even admired when combined with a graceful and lively fancy, in small objects, in the accessories of the mantel-piece or the dressing table, they are sure to prove wearisome and vexatious when there is no escape from them without leaving the room or the building. Though we may regard the reign of Louis XV. as an amusing period to look back to, we should be grateful that we do not belong to it, and should not attempt to revive it in the decoration of our apartments. Still, it deserves to be studied if it were only in order to check the tendency to fill our more modest rooms with furniture which would be in keeping only in such a salon as that of the Château de Brucksal, which is considered typical of the style in Germany.

In that country the style, though at first adopted from the French, was developed with a vigor not to be found in the most luxuriant French examples. It flourished there like a weed in a fat soil—"a weed of glorious features"—rank, full colored and, in its way, healthy. Nothing in France could equal the great Frederick's apartments at Sans Souci, where, in the midst of his costly frippery, the monarch played the violin, drank and made verses, or threw himself, with boots and hat on, to snore away the afternoon on a silk-covered divan.

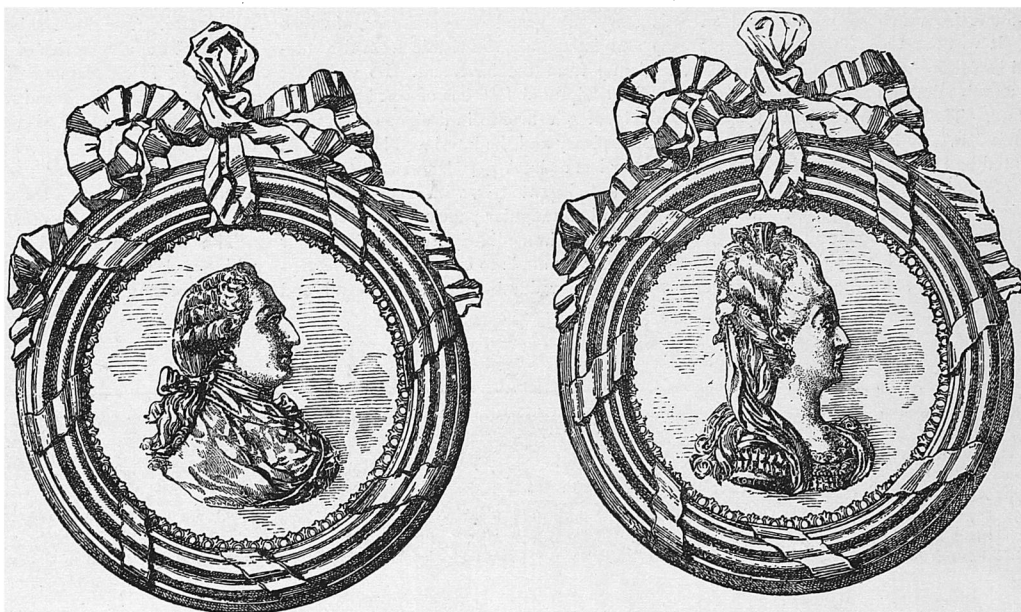
The taste for the rococo spread throughout Germany, and became thoroughly nationalized. This castle of Brucksal, to which we have referred, was the residence of the Bishops of Spire, and is situated in the Grand Duchy of Baden. The grand salon, or state drawing-room, is perhaps unmatched for the extravagance of its decoration, which is yet saved from vulgarity by its very robustness. The workmanship throughout is excellent. There is a dash and abandon in the scroll-work of the elaborate cornices, which are well supported by the vigorous treatment of the piers and intervening arches, with

their "bull's-eye" windows, and which are carried to their highest pitch in the brilliant though sketchy paintings of the ceilings. One may imagine the room filled with powdered, laced and perfumed gentlemen and ladies, each more gorgeous than another, human flowers in a jardinière of painted porcelain; and one may fancy how incongruous people dressed according to modern fashions would appear in it. Of course, the entire castle is not so richly decorated. Still even the more ordinary rooms show the unrestful character of the style. Angles are rounded, curves are introduced wherever possible. For the balanced movement of



LOUIS XVI. CARVED WOOD SCREEN, WITH "VERNIS MARTIN" PANEL.

from the Italian Renaissance, a touch of the freedom of the Rococo, and, above all, the simplicity due to the study of Greek or Græco-Roman models. The transformation which the style underwent during the Empire did not improve it, and nothing that has since been in-



MEDALLIONS OF LOUIS XVI. AND MARIE ANTOINETTE, BY MONTAGNI. COLLECTION OF BARON DE VINCK D'ORP.

vented can be said to be an improvement. It is not surprising, then, that the Louis XVI. style for furniture and interior decoration is again in favor wherever it is desired that elegance shall prevail without much regard to cost. In the home of the person of modest means, we need

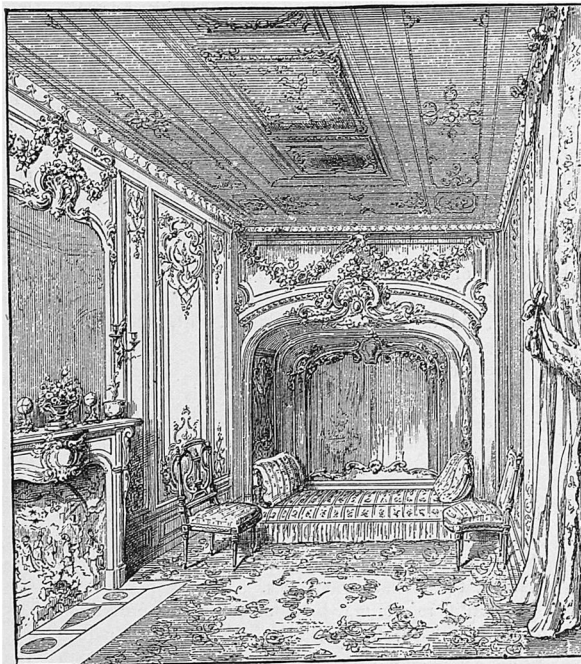
the Gothic, which had its share in bringing about the rococo style, we have here an unbalanced aggregation of lines, all suggesting motion, with nothing to keep it in check. Everything seems to oscillate, as if on board ship. Assuredly, a most unsuitable style for the home.

THE OLD HOTEL DOUBLE.

THE revival of a taste for the beautiful interior decorations and furniture of the Louis XVI. period was greatly due to a few persons like the brothers de Goncourt and the collector Leopold Double, whose family connections led them to cherish souvenirs of the old régime. Leopold Double had for father a celebrated physician, who refused to be named peer of France, because he would be obliged to give up the practice of his profession. His family was anciently of Languedoc, and was reckoned of the gentry as early as the middle of the fourteenth century. Born in 1812, he was still a young man when he began the formation in his hotel of the Rue Louis-le-Grand of the collection which gave occupation to the remainder of his life. At that time he was almost alone in Paris in this pursuit. He devoted himself to hunting out everything which might serve to enable him, in his own apartments, to live the life of the eighteenth century. Tapestries, bronzes, pictures, porcelains were not enough. He also secured the chairs and sofas, the very doors and mantels, cornices and wainscots of the boudoirs and salons of the period he so much admired. In a little while his passion for these things became so well known that he was no longer obliged to attend auction sales or to hunt them up. Everybody who had anything of the sort that he wished to sell brought it to him; to-day it might be a service of silver gilt, to-morrow the coffer of red morocco in which Marie Antoinette kept her laces. The celebrated Fontenoy vases came straight from Russia to him, as also did the gold snuff-box of the Empress Catharine. Still he kept on the lookout for old houses that were being torn down and which might contain hand-wrought mouldings, painted ceilings, sculptured panels or balustrades of wrought iron. At the demolition of the house in the Rue du Sentier, which had belonged to Le Normand d'Etioles, known to history as the husband of the Marquise de Pompadour, he secured a ceiling by Boucher and the two fountains of gilt lead by Falconet, which henceforth decorated his staircase. When the little house which had belonged to La Duthe, in the Rue de la Chaussée d'Autin, was being pulled down, he was again on hand, and saved the panelled boudoir, painted with flowers by Van Spaendonck, and the mantelpiece in turquoise-colored marble, with its ornaments in gilt copper, by Gonthières. The very tongs in wrought steel was still in the fireplace, and he carried it off. He managed to acquire, and so saved from destruction much of the furniture, books and other objects which had belonged to Marie Antoinette at the Trianon and Versailles. He would neither sell nor exchange any object once it had entered in his collection. He refused \$6000 from the Empress Eugenie for the bronze flambeaux made by Gonthières to commemorate the birth of the Dauphin, which he had bought for about sixty dollars.

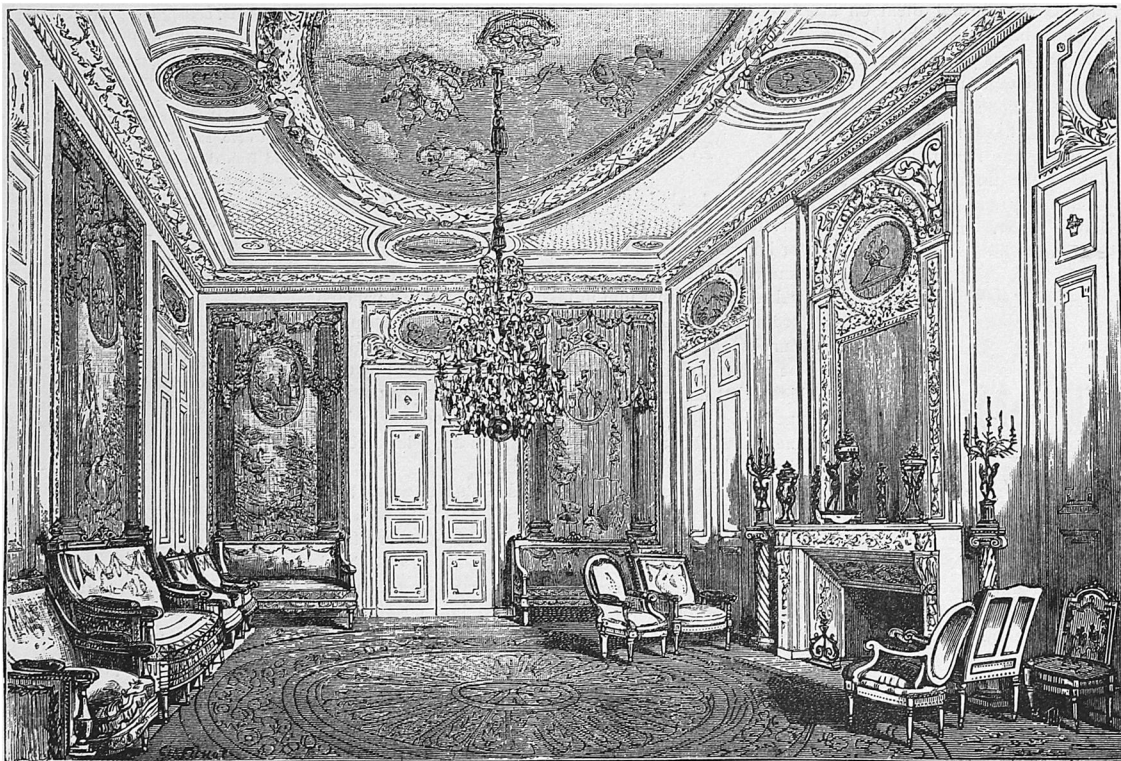
Of the two rooms in his house which are illustrated

on this page, the little boudoir came from the Château of Bellevue, which had belonged to Madame de Pompadour. The alcove at the end had its interior wall completely covered by a huge mirror with a rococo frame of scrolls and flowers in gilt wood on a background painted white. The other wood-work of the boudoir was of the same description. The ceiling had a panel, not



BOUDOIR OF MME. DE POMPADOUR, AS RESTORED BY MR. DOUBLE.

shown in our illustration, painted by Boucher, and representing Madame de Pompadour received by the divinities of Olympus. The Louis XVI. salon was also known as the salon of tapestries. Its oval ceiling, by



LOUIS XVI. SALON. IN THE OLD HOTEL DOUBLE, PARIS.

Fragonard, represented cupids playing with flowers and other attributes. The oval paintings over the doors and mirrors were by Fragonard, and represented birds and cupids in grisaille. The four small medallions in the ceiling were also in grisaille and by the same artist. These decorations were from the hotel Le Normand d'Etioles, already mentioned. Besides these rooms,

there were the salon of Fontenoy, with its Louis XV. wood-work in gilt and white, and its ceiling and three overdoors by Boucher, the latter representing Venus, Amphitrite and Diana, the former cupids. The Louis XIV. salon was composed of pedestals and panelling in carved wood, gilt and white. Some of the ornaments, for the sake of uniformity, were added in plaster. The

library had a Louis XV. wainscot with rounded angles, a bookcase of the same period in some black wood, ornamented with masks, female heads and scrolls in gilt bronze, from the château of Fontainebleau. There were several ornamental paintings in blue Camaieu by Boucher, or of his school, and, over the mantelpiece, a large glass in carved and gilt frame. The salon of flowers had a ceiling composed of an oval painted by Natoire, with a frame bordered by wreaths of flowers in gold, branching so as to fill the angles. Two overdoors by Van Spaendonck represented, one a bunch, the other a garland of flowers. Then there was the Grand Salon, with its Louis XV. wood-work; the Salon des Saxons; the dining-room, with its ceiling by Boucher and its medallions by Leriche; and, in short, every room in the house was constructed of as well as filled with objects of art of the old monarchical time.

In the life-time of the collector all these objects were in actual use in their respective places, not brought together in separate collections, but helping to reconstitute a veritable eighteenth-century house, in which, it may well be supposed, some fine articles of earlier date would be retained in service.

We gain a little insight from the admirably written catalogue, by M. Lucien Double, pleasantly entitled a "Promenade Through Two Centuries and Fourteen Salons," into the way by which pieces of supposed royal furniture ordinarily come into the collector's hands. Some which had been reserved from sale by order of the Revolutionary Committee of Public Instruction were spirited away and broken up by the persons to whose care they were confided; others were sold to people who destroyed them for the sake of the gold leaf that they

obtained from them; others were broken up for the tapestries with which they were covered, and which were more easily transported than the un-mutilated sofa or chair to which they belonged. Out of all these scattered fragments, picked up here and there, clever restorers have made it is hard to say how many suites or separate articles of "royal" extraction, the claim being based on some bit of wood-work or tapestry, bearing perhaps the royal arms, or other insignia. The Double furniture was as well authenticated as the old masters in the Louvre. There could be no

question about his coffret of ebony lined with crimson silk, and filled with little boxes of ivory and silver gilt, bearing the monogram of Francis II. The great bookcase, already mentioned, was an exception. It was considered to be an early work of Boule, but absolute proof was lacking. There were corner brackets in Coromandel red lacquer mounted in gilt bronze; others in

rich woods, ornamented and signed by Riesener. A commode of Louis XV. style, decorated with bronzes by Gouthières, came from the château of Neuilly; a bureau in mahogany, decorated with gilt copper, bore Riesener's signature; the little mahogany table ornamented with rococo foliage in bronze, at which the three daughters of Louis XV. sat while engaged at their embroideries in the château of Bellevue; one with plaques of old sèvres from the apartments of Louis XVI. at Versailles, the table in mahogany with gilt bronzes representing fleurs-de-lis and dolphins from the queen's bedchamber at Trianon; the small arm-chair and desk of the dauphin came to M. Double through Mme. de Campan, who had been Marie Antoinette's femme de chambre. One complete suit was known at Versailles as the "Meuble des Dieux," because of the mythological subjects depicted on the tapestries with which it was covered. In the vestibule was the sedan chair of Mme. de Pompadour, in green leather lined with purple velvet. But we have not space to enumerate the hanging clocks—or "pendules," as the French call them—crystal chandeliers, tapestries, porcelains, arms and services of silver collected by M. Double, and which took a part naturally in the furnishing of his house. Suffice it to say that there is no other way than that which he followed to carry out thoroughly in one's establishment the style of a former period. Whoever cannot spend a life-time and a fortune in the attempt should content himself with learning the lessons in taste and in sound construction to be gleaned from the work of past times, and turning them to account without too much solicitude about absolute purity of style.

THE Lotus design given in the supplement this month for ceramic painting, enlarged, would make an admirable decoration for a portière. The flowers, in their natural size, measure about ten inches across when fully open, and are sometimes even larger still. The leaves vary much in their dimensions, as they grow rapidly and increase quickly as the stalk lengthens; some lie quite flat on the water, but these leaves seldom attain so large a growth as those that rise above it. The quickest and simplest way of treating this design for a portière is to combine tinting and embroidery. It would look well on a cream ground either of art satin, flax velours or Bolton sheeting. Tapestry dyes can be used on such a ground. Tint the flowers a very pale pink and the centres yellow. Vary the greens for the leaves, but put them on in broad, flat tints with a medium hard bristle brush. Be very careful not to use a full brush as you approach the edges, because the color is inclined to run if too freely applied. When all the tinting is done take rope silk for working on satin or flax velours—flax thread will answer for Bolton sheeting—and outline the flowers and leaves with shades corresponding to the tinting. The leaves must be veined in the same way and the water lines indicated, the water having been previously tinted grayish blue. If it is desired to decorate a dark portière then the tinting must be done with oils thinned with turpentine, as the proper effect could not be obtained with transparent dyes.

E. H.

Amateur Photographer.

TALKS WITH BEGINNERS.

VII.—PRINTING ON PLAIN PAPER.

THERE seems to be an increasing interest in printing on plain salted paper. The albumen print is undeniably beautiful, and will doubtless long retain its place in popular favor. There can be no doubt, however, that prints on mat surface paper have more artistic value. The extensive use of platinotype and bromide papers may be cited as a proof of the growing feeling in favor of mat prints. The somewhat cold tones of platinotype and bromide prints are objectionable to many, who prefer the warm tints of the albumen print.

I once heard a celebrated artist, himself a skilful amateur photographer, maintain that warm-toned prints were more true to nature than the cold tones of the bromide prints which he was examining.

However this may be, it is certain that prints on plain paper have a beauty and a charm which are gradually winning for them a larger place in the amateur's practice.

The process admits of a wide range of application. Plain paper of every description, card mounts, and even

postal cards can be used to form the support of the picture.

For general use plain Saxe or Rives paper is the best. This paper must be salted by floating on an aqueous solution of chloride of ammonium, eight or ten grains of the salt being used to each ounce of water. For unsized paper it is best to dissolve two grains of gelatine in each ounce of water before adding the salt. The paper is floated on this bath for three minutes and then hung up to dry. The salted paper may be sensitized as soon as it is dry, or it can be kept indefinitely. The paper is sensitized by floating for one minute on a silver bath of a strength varying from forty to sixty grains to the ounce. After drying, the paper is fumed and printed as usual. The prints tone well in any good toning bath, or they may be fixed without toning, the result being a warm reddish tone well suited to some subjects. A good toning bath for plain prints is made by dissolving four grains of gold, four grains of nitrate of uranium, sixty grains of chloride of sodium, and sixty grains of acetate of sodium in thirty-two ounces of water; the gold and uranium being dissolved separately in a little water, and the solutions neutralized with a few drops of a solution of bicarbonate of sodium.

Another excellent toning bath is the platinum bath recommended by Mr. Leaming, which is made by dissolving one grain of chloride of platinum in sixteen ounces, neutralizing with bicarbonate of sodium and adding one half to one dram of formic acid.

With this bath a wide range of tones is possible, varying from sepia to a rich platinum black, according to the depth of printing and the length of toning.

Overtoneing must be avoided, as excessive toning produces flat prints and poor tones.

Beautiful results may be obtained by this process on drawing, crayon, torchon, plate and Japanese paper; prints on the latter being particularly charming, with very much the effect of India proof etchings.

The coarser papers should be sized with gelatine before they are salted, to avoid a sunken-in effect, which is not pleasing. The fixing and washing of these prints are the same as in the common practice.

As I have had some years' experience with this process, I have no hesitation in recommending it to those amateurs who do not find the albumen print wholly to their liking.

As a help to the production of various tones, I add the following printing and toning notes:

For sepias and browns, print deeply and tone quickly; for purples and blacks, print deeply and tone longer; for light sepias, print light and tone quickly.

W. H. BURBANK.

INTERIORS BY FLASH-LIGHT.

I HAVE lately been assisting the local "professional" in interior work. Press of other work made it impossible or impracticable to take the interior by daylight, and he, knowing that I had had some experience with flash-light, asked me to assist him in taking the small dark-papered rooms of the college students. Greatly to his surprise, our first attempt proved so much superior to anything he had been able to obtain by long exposures by daylight, that he became an enthusiastic convert to the new method. Our results were so uniformly excellent, and the method of obtaining them so simple, that a brief description of the latter may be acceptable.

The plates used were Cramer's No. 40, size 8x10; the lens a Morrison wide angle, used generally with the largest stop. The light was obtained by flashing from twenty to thirty grains of pure magnesium in a Hibbard lamp. Our most successful method was to get the main illumination by a single flash from the best position, followed by one or two lighter flashes in different parts of the room, in order to bring out detail in the heavy shadows cast by the first flash. Most of the students' rooms have a large table in the centre, and if all the powder were flashed from one position there would be no detail in the shadow thrown by it on the carpet. Hence it was found necessary to change the position and to give a second, less powerful flash on the shaded side, pointing the lamp toward the floor. This brought out sufficient detail without obliterating the shadows. Of course care was taken to keep the second flash outside the range of the lens.

In some cases we found that detail in the shadows could be secured by means of a large white reflecting screen, so placed as to reflect the light in the right direction. By adopting this method of successive flashes in dif-

ferent positions, we were enabled to obtain a fine negative of the interior of the college library, which had hitherto baffled all attempts to photograph it.

The result of our experiments was the complete demonstration of the adaptability of the Hibbard lamp to the purpose for which it was intended—the taking of interiors. I have also found it useful in making bromide prints and lantern slides by contact printing. By selecting negatives of the same printing density several can be printed at once by flashing five grains of powdered magnesium at a distance of about twelve inches. B.

THE SALE OF THE SECRÉTAN PICTURES.

THE dispersion at auction of the famous Secrétan collection of pictures, on July 1st and 2d, at Sedelmeyer's galleries in Paris, has undoubtedly been so far, the art event of the year. The first day's sales amounted to upward of \$700,000, and those of the second to \$380,000. Including the sculpture, porcelains, furniture and bric-à-brac, the total reached, in round numbers, \$1,210,000. To this sum must be added about \$200,000, a fair valuation for the seventeen pictures of Pater, Herbbema, Isaac Van Ostade, Van der Velde, Wouvermans, Perugino, Decamps, Delacroix, Millet and Troyon, which are to be sold in London on July 13th. These are hypothecated by English creditors of Mr. Secrétan, who would not take the risk of letting them go to Paris to be sold with the bulk of the collection. From the grand total of, say, \$1,410,000, must be deducted the commission of 10 per cent to those conducting the sales. Numbers 26, 27, 65, 74, 75 represent pictures on loan at the Universal Exposition, and which, consequently, could not be sold. These will be disposed of during the coming winter.

The most exciting incident of the sale was the contest between the American dealers and M. Antonin Proust, representing the French Government, for the possession of Millet's "Angelus." The upset price was 100,000 frs. The agent for the Corcoran Gallery, Washington, bid up to \$100,000. Mr. Sutton bid against him with much spirit. But M. Proust had an unlimited order, it is said, to buy the picture. At his offer of 502,000 frs., the auctioneer was loudly called on to knock it down, and he did so amid cries of "Vive la France." But Mr. Sutton—unheard, apparently, by the auctioneer—had offered 1000 frs. more, and he insisted on the bidding being resumed. A perfect hubbub followed, and the excited Frenchmen would have won at this point had not the auctioneer been warned that the legality of the sale would be disputed. Then amid cheers and much disturbance, the bidding was reopened. Mr. Sutton offered 50,000 frs. more. M. Proust bid 553,000 frs., and at that price "The Angelus" became the property of the French nation, and everybody—that is, very nearly everybody—was delighted. It seemed eminently proper that Millet's masterpiece should remain in France. The French papers say—and the London papers copy the statement—that Mr. Sutton offered to distribute 50,000 frs. among the poor of Paris, if he might be allowed to take the picture at the price paid for it by the Government. *This is not true.* It may be added that 200,000 frs. of the purchase-money was subscribed by a syndicate of patriotic Frenchmen.

This remarkable painting—remarkable more for its sentiment, however, than for technical excellence—was sold by Millet for 500 frs. to Mr. Freydeau, who in 1870 parted with it to Mr. P. Blanc, and from him it went to Mr. Arthur Stevens. Mr. Van Praët next became its owner for 1200 frs., taking it in exchange for a "Shepherdess" by Millet, and giving something "to boot." Mr. Gavet bought it for 3000 frs., and in 1873 sold it for 30,000 frs. to Mr. Durand-Ruel, who, in 1875, after unsuccessfully exhibiting it in Paris, London and Brussels, sold it to Mr. John W. Wilson for 38,000 frs. When the famous Wilson collection was dispersed at auction in 1881, Mr. Secrétan bought "The Angelus" for 160,000 frs.

There is great difficulty in getting at the names of the buyers. The list given below is not complete, many of the names given being those of dealers. It is much fuller, however, than any that has appeared in any European paper.

The superb "Pieter de Hooghe," for which Mr. Durand-Ruel paid \$55,200, will probably go into the collection of Mr. Henry G. Marquand, who is believed to be also the purchaser of other important pictures knocked down to the same veteran dealer, whose buyings at this sale amount to nearly a million francs.

The splendid Franz Hals ("Pieter van der Broecke"), bought by the London dealer, Agnew, for \$22,100, I can say is not for Mr. W. K. Vanderbilt, as has been reported. Mr. H. O. Havemeyer has been credited with being the owner of it; but The Athenæum, usually well informed, says that the picture is not to leave England. This is probably true. Mr. Agnew is known to have had commissions to buy for the National Gallery. He tried very much to get the "Pieter de Hooghe," and on the night of the sale I hear, offered Mr. Durand-Ruel 25,000 frs. advance on what he paid for the picture. The French dealer preferred to send it to the United States, and when it is seen there, as it undoubtedly will be seen, all true lovers of art will thank him heartily; for I dare affirm that a more admirable example of this great painter is not to be found. Mr. Durand-Ruel was more accommodating with the representative of his own Government; for although he was prepared to bid up to 150,000 frs. for the "Courbet" in the sale, he consented not to bid against "The Louvre," which consequently secured that noble work for about half that price. Some of the most important of Mr. Sedelmeyer's purchases, by the way, I understand were made for the Berlin Museum.

Further notes on this great sale must be reserved. In the meanwhile, it may be said that the following list has been prepared with great care and may be accepted as authentic: